

San José State University
Department of Art and Art History
ARTH 190C, Section 01 - Twentieth Century Art: from Dada to Pop
Fall 2021

Course and Contact Information

Instructor:	Dr. Jordan Reznick
Email:	jordan.reznick@sjsu.edu Please message instructor through Canvas direct messaging
Office hours:	Mondays, 2-3pm Sign up at https://doodle.com/mm/jordanreznick/student-signup Office hours Zoom link
Class Days/Time:	Monday/Wednesday, 10:45am-noon
Course Website:	https://sjsu.instructure.com/courses/1430718
Prerequisites:	ARTH 70B

Course Format

This is a synchronous online course. To complete the requirements for this course you will need:

- A computer
- A working webcam and microphone
- Internet connectivity
- Zoom application
- Web browser application
- Canvas account

The most up-to-date course materials such as syllabus, handouts, quizzes, assignment instructions, etc. can be found on the Canvas learning management system course website. You are responsible for regularly checking with the Canvas course website and messaging system to learn of any updates.

Course Description

This course will trace a history of art practice from the 1910s through the 1970s, primarily in the United States, Germany, France and England, following key movements and figures of modern art, while emphasizing the social, political, and philosophical events that inform it. The course places emphasis on painting and sculpture but also includes some architecture, photography, printmaking and design.

The overarching goal of this course is the consideration of how the formal concerns of distinct movements in modern art emerged out of specific historical and cultural contexts and how each movement pushed against the tastes of society at-large to radically challenge ideas about art itself. The course looks critically at “modernism” as a conceptual framework that continues to be a dominant feature of art theory and contributes to the idea of what “avant-garde” art might be.

The period encompasses three international wars, a radical transformation in sexual and racial politics, and dramatic innovations in human technological invention. In the early twentieth century, a generation of Black Americans who migrated to northern cities imagined new identities of freedom and pushed the aesthetic boundaries of art, while Indigenous Americans continued to resist genocide and assimilation with the creation of their own forms of modernism. Meanwhile, transformations in colonial relations between Europe and the

Global South impacted the work of artists in Paris in the early part of the century with French Cubist experiments in painting and German Expressionist sculpture and film. During and after World War I, Dadaism in Germany offered a politically critical lens on the cruel violence and devastation of war, whose psychological effects were further explored by the Surrealist movement. In addition, these decades witnessed a period of sexual liberation and first wave feminist activism, while Freud's psychoanalytic theory became an important component of intellectual and philosophical debates.

World War II dramatically changed the Western European political landscape and the United States emerged as a new world power in the 1940s, with the atomic bomb becoming the latest image of total annihilation. After the war, New York supplanted Paris as the hotbed of experimental art with Abstract Expressionists and existentialism leading the way in the 1950s, followed by Assemblage, Happenings and Pop Art. A period of political and social upheaval in the U.S., including important civil rights movements help to inspire new forms of conceptual and performance art in the 1960s. These movements coincided with a second wave of sexual liberation movements and large-scale protests around the U.S.-led war in Vietnam, as well as the increasing ubiquity of both the television and the computer. Some artists began to incorporate mass culture and consumerism into their work, while others imagined radical sexual and racial liberation.

Course Goals

1. Knowledge and understanding of significant art movements and artworks from the 1910s-1970s in Europe and the United States.
2. Examination of the historical and cultural contexts in which modern artworks were created and interpreted.
3. Critical analysis of "modernism" as a framework to describe art, artists, and art's role in Western society.

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

1. Use art theory and history to analyze, frame, and critique creative works across a range of times, cultures, and media.
2. Identify historical periods and major artists and their works in each period.
3. Discuss creative works in light of their social and ethical implications.
4. Relate the vocabulary of art history and stylistic analysis to artists' productions.
5. Establish a foundation for future, more in depth study of art history.

Course Delivery

Always navigate to course materials from the course Home page. Each week is represented by a module in Canvas that appears when you are on the Home page for the course. If you do not look at the course Home page, but instead only click on assignments that appear on your Dashboard, you will miss important components of the module or complete them out of order and become confused. **Always navigate to course materials from the course Home page.** All assignments, readings, videos, quizzes, announcements, and other materials can be found there.

Course Website and Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on Canvas at <https://sjsu.instructure.com/courses/1430718>. You are responsible for regularly checking the messaging and announcements on Canvas to learn of any updates. For help with using Canvas see [Canvas Student Resources page](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources) (http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources)

Students are expected to communicate with Prof. Reznick through Canvas messaging, office hours, the course chatroom, and the course discussion board. Students should check their Canvas inbox and course announcements daily. I will respond to all messages within 24 hours, Monday-Friday.

I check my messages between 9am and 5pm on Monday-Friday. I do not respond to messages on evenings and weekends.

Meeting with the Professor

You can meet with me to ask questions about course content, your grade, or just to say hi. One-on-one meetings during my office hours occur over Zoom on Mondays 2-3pm. Office hours appointments must be scheduled one-day in advance on Doodle at: <https://doodle.com/mm/jordanreznick/student-signup>.

Statement of Time Commitment

Students should allocate the same amount of time that they would typically spend attending class, reading, studying, and completing course work for an in-person 3-unit course, which SJSU estimates as approximately 9 hours per week.

Technical and Software Requirements

1. Regular access to high-speed internet that allows for streaming video and video conferencing.
2. Watch all lectures on a laptop or tablet that allows for detailed analysis of artworks. Students are strongly discouraged from watching lectures on their phones.
3. A working video camera on a phone or other device.

Proctoring Software and Exams

Exams will be proctored in this course through Respondus Monitor and LockDown Browser. These features lock your browser and access to applications and use your webcam and microphone to monitor your attention on the screen during the exam. Please note it is the instructor's discretion to determine the method of proctoring. If cheating is suspected the proctored videos may be used for further inspection and may become part of the student's disciplinary record. Note that the proctoring software does not determine whether academic misconduct occurred, but does determine whether something irregular occurred that may require further investigation. Students are encouraged to contact the instructor if unexpected interruptions (from a parent or roommate, for example) occur during an exam.

Required Readings

Readings will be made available online through Canvas. Students are not required to purchase textbooks.

Textbooks

- *Art Since 1900: Modernism, Antimodernism, Postmodernism, Volumes 1 & 2*, by Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh (2004)
- *Native North American Art*, by Janet Catherine Berlo and Ruth B. Philips, Second Edition (2015)
- *African-American Art*, by Lisa Farrington (2017)

Other Readings

The textbooks listed above will be supplemented with numerous other primary and secondary texts. You are not required to purchase any textbooks. Readings are listed below in the course schedule and on Canvas. All readings are available on Canvas in two places: 1. Each reading appears in the module in the order you are expected to read it. 2. Readings also appear under the Files tab, where you can find them if you need to complete readings in advance or view them later.

All PDF's have been scanned with text recognition to make them accessible for text reading software. I am happy to make further disability accommodations upon request.

Texts that are particularly difficult to read will be labeled as such on Canvas. I advise you to set aside extra time to read these texts, to read them together with a classmate, and to do your best to get through them.

Accessibility

I aim to make our learning community as accessible as possible. This means that I aim to provide accessible materials and to create opportunities for different kinds of engagement in our classroom space. If you come across materials that are not accessible to you, or experience a barrier to your participation, please bring this to my attention and I will gladly work with you to ensure accessibility. If you are a student with a disability (disabilities can include mental health and attention-related, learning, vision, hearing, physical or health impacts) who requires accommodations to achieve equal access in this course, please register with the Accessible Education Center (AEC) and discuss your accommodations with me privately during my office hours or by appointment, preferably within the first two weeks of the semester. At that time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about accommodations to contact the AEC at <https://www.sjsu.edu/aec/index.php> or aec-info@sjsu.edu or (408) 924-6000.

Inclusivity

It is my intent that students from all backgrounds and with all perspectives feel included and are able to learn and achieve their goals in this course. The diversity that all students bring to this class is a resource, strength, and benefit to us all. It is my intent to bring to class materials and activities that embrace a diversity of perspectives, experiences, and positions. Your suggestions for making this learning community as inclusive as possible are encouraged and appreciated. Please let me know if you identify ways to improve the effectiveness of the course for you personally or for other students or student groups. If any of our class meetings conflict with your religious or cultural events, please let me know so that we can work together to make alternative arrangements.

In our online discussions and dialogues, we will have the opportunity to explore challenging, high-stakes issues and increase our understandings of different perspectives. Our conversations may not always be easy. We sometimes will make mistakes in our speaking and our listening. Sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. Always we will need respect for others. Thus, an important aim of our classroom interactions will be for us to increase our facility with the sometimes difficult conversations that arise inside issues of social justice as we deepen our understandings of multiple perspectives – and make the most of being in a room with people of many backgrounds, experiences, and positions.

Principles of Community

I am committed to providing an atmosphere for learning that respects diversity and supports inclusivity. To achieve this goal, I ask all members of this class to:

- be open to and interested in the views of others
- consider the possibility that your views may change over the course of the term
- be aware that this course asks you to reconsider some “common sense” notions you may hold
- honor the unique life experiences of your colleagues
- appreciate the opportunity that we have to learn from each other
- listen to each other’s opinions and communicate in a respectful manner
- keep confidential discussions that the community has of a personal (or professional) nature
- ground your comments in the texts we are studying. Refer frequently to the texts and make them the focus of your questions, comments, and arguments. This is the single most effective way to ensure respectful discussion and to make the classroom a place where we are all learning together

Academic Integrity

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a SJSU degree.

All members of the SJSU community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at SJSU.

Academic Dishonesty

Students who are suspected of cheating during an exam will be referred to the Student Conduct and Ethical Development office and depending on the severity of the conduct, will receive a zero on the assignment or a grade of F in the course. Grade Forgiveness does not apply to courses for which the original grade was the result of a finding of academic dishonesty.

Course Requirements and Assignments

Analysis Papers - 30% (100 points each)

Analysis Paper 1: Wednesday, September 8
Analysis Paper 2: Wednesday, October 20
Analysis Paper 3: Wednesday, December 1

The purpose of this assignment is to give students the opportunity to select an image they find particularly compelling from each week's lecture, and to write about it using the related reading assignments.

Rather than merely a subjective "response paper," your analysis should use vocabulary from the lecture and reading correctly, demonstrate a grasp of the key critical ideas. Each lecture will include essay questions intended to guide your analysis. Though you are not required to use those questions, it is recommended that you do, as these questions may also appear as essay questions on the exams. If you quote authors, please use proper citations. Please ensure that you clearly indicate the title of the artwork that you are discussing. **Every essay should include at minimum 3 sentences which closely describe the visual details of the selected artwork.**

Papers must be 400-600 words, double-spaced Times New Roman, 12pt font with one-inch margins, saved as a PDF, and submitted electronically via Canvas before class on Monday. Papers not meeting these guidelines will be returned for revisions and marked as late.

Lecture Quizzes - 25% (10 points each, 2 lowest scores dropped)

One quiz per lecture, due every Friday, untimed

A short quiz will be posted on Canvas shortly after each lecture on Mondays and Wednesdays. Quizzes are designed to assess your retention of key concepts covered during the lectures to help you retain information in preparation for the exams. You may retake each quiz once.

Exams - 45% (150 points each)

Exam 1: Wednesday, September 29
Exam 2: Wednesday, November 10
Exam 3: Wednesday, December 8, 9:45am-noon

Each exam will have the following components:

5 slide identifications multiple choice - 25 points

Multiple choice

For each image you will need to be asked to identify one or more of the following:

1. Artist's name
2. Title
3. Date

5 slide identifications - short answer - 25 points

Describe the significance of the work, such as how it articulates a particular artistic movement, historical era, cultural context, or conceptual framework

10 key concepts - 50 points

Multiple choice

Each question will ask you about the definition and/or significance of one of the keywords covered in lectures and reading material

2 short essay questions - 50 points

Please answer all components of the questions, using clear prose. The essay questions will ask you to take a stance. Please state a clear argument and use at least two artworks as example. Include titles of artworks you use as examples and names of authors we have read that support your argument.

Proctoring Software and Exams

Exams will be proctored in this course through Respondus Monitor and LockDown Browser. These features lock your browser and access to applications and use your webcam and microphone to monitor your attention on the screen during the exam. Please note it is the instructor's discretion to determine the method of proctoring. If cheating is suspected the proctored videos may be used for further inspection and may become part of the student's disciplinary record. Note that the proctoring software does not determine whether academic misconduct occurred, but does determine whether something irregular occurred that may require further investigation. Students are encouraged to contact the instructor if unexpected interruptions (from a parent or roommate, for example) occur during an exam.

Oops Tokens - 3

Each student has three Oops Tokens to use at will throughout the course. A Oops Token can be turned in for a no-questions asked deadline extension (up to one week), the opportunity to revise and resubmit an assignment, or otherwise make up for an unexpected challenge or honest mistake. Students who use none of their Oops Tokens will receive 20 points extra credit.

To use a Oops Token, message me through Canvas letting me know how you would like to use the Oops Token.

Grading Information

You can expect to receive graded papers and exams back 7-14 days after you turn them in. For papers, the grading rubric will indicate where you are excelling and where need improvement. Use this feedback as a guide to improve your next paper.

Grade	Percentage	Points
A plus	96 to 100%	960-1000
A	92 to 95%	920-950
A minus	88 to 91%	880-910
B plus	84 to 87%	840-870
B	80 to 83%	800-830
B minus	76 to 79%	760-790
C plus	72 to 75%	720-750
C	68 to 71%	680-710
C minus	64 to 67%	640-670
D plus	60 to 63%	600-630
D	56 to 59%	560-590
D minus	52 to 55%	520-550

ARTH 190C/Section 021

Twentieth Century Art: from Dada to Pop

Fall 2021

Course Schedule

Course schedule is subject to change. Please consult the Course Home page at <https://sjsu.instructure.com/courses/1430718> for the most up-to-date information

Week 1 // The Visual World at 1900: Modernity, Modernization and Modernism

August 23-25

No readings or deadlines this week

Due Friday: Lecture Quizzes

Week 2 // Indigenous Modernisms: Kiowa and Pueblo Artists

August 30-September 1

Readings:

“Native Art from 1900 to 1980: Moderns and Modernists,” in *Native North American Art* (2015)

Suggested Readings:

Sascha Scott, “Awa Tsireh and the Art of Subtle Resistance” (2013)

Due Friday: Lecture Quizzes

Week 3 // The Harlem Renaissance: Inventing New Identities

September 6-8

Readings:

“Modernism and the Harlem Renaissance” in *African-American Art* (2017)

Due Wednesday: Analysis Paper 1

Due Friday: Lecture Quizzes

Week 4 // Gauguin, Cézanne & Picasso: European “Primitives” before World War I

September 13-15

Readings:

1903-1907, in *Art Since 1900* (2004)

Due Friday: Lecture Quizzes

Week 5 // Death and Machines: The European Avant-Garde & World War I

September 20-22

Readings:

1909, in *Art Since 1900* (2004)

1914, in *Art Since 1900* (2004)

Marcel Duchamp, "The Richard Mutt Case" (1917) (primary source)

Due Friday: Lecture Quizzes

Week 6 // Exam 1

September 27-29

Monday: Catch-up lecture

Wednesday: Exam opens at 9am, due by midnight (45 minutes for each section)

Week 7 // Dada is a State of Mind: European Artists After the War

October 4-6

Readings:

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (1935)

1916, in *Art Since 1900* (2004)

1920, in *Art Since 1900* (2004)

Tristan Tzara, "Dada Manifesto 1918" (primary source)

Suggested Readings:

Maud Lavin, "The Berlin Dada Photomontages" (1993)

Sue Taylor, "Heartfield's Photo-Grenades" (2006)

Due Friday: Lecture Quizzes

Week 8 // Dreams and Mirrors: Men, Women and Trans Surrealists

October 11-13

Readings:

1924, in *Art Since 1900* (2004)

Andre Breton, "What is Surrealism?" (1934) (primary source)

Sigmund Freud, "On Dreams" (1900) (primary source)

Whitney Chadwick, "An Infinite Play of Empty Mirrors" (2007)

Claude Cahun, "Bedroom Carnival" (1926) (primary source)

Due Friday: Lecture Quizzes

Week 9 // Cold War Zones of "Freedom": Abstract Expressionism vs. Participatory Art

October 18-20

Readings:

Eve Cockroft, "Abstract Expressionism, Weapon of the Cold War (1974)
Clement Greenberg, "Towards a Newer Laocoon," (1940) (primary source)
Claire Bishop, "Zones of Indistinguishability" (2012)

Suggested Readings:

Amy Bryzgel, "Freedom to Engage: Participatory Art in Central and Eastern Europe"

Due Wednesday: Analysis Paper 2

Due Friday: Lecture Quizzes

Week 10 // Against Abstraction: Action as Art in Europe and the United States

October 25-27

Readings:

"Assemblage" in *African-American Art* (2017)
Jonathan Fineberg, "The European Vanguard of the Later Fifties" (2000)
1953, in *Art Since 1900* (2004)
1958, in *Art Since 1900* (2004)
1961, in *Art Since 1900* (2004)
Allan Kaprow, "Assemblages, Environments and Happenings" (1959) (primary source)

Due Friday: Lecture Quizzes

Week 11 // The Museum is a Department Store: Art Goes Pop!

November 1-3

Readings:

Roland Barthes, "That Old Thing, Art," (1980)
1960, in *Art Since 1900* (2004)
1964, in *Art Since 1900* (2004)

Suggested Readings:

Cecil Whiting, *Pop L.A.* (2006)

Due Friday: Lecture Quizzes

Week 12 // Exam 2

November 8-10

Monday: Catch-up lecture

Wednesday: Exam opens at 9am, due by midnight (45 minutes for each section)

Week 13 // Indigenous Artists at Midcentury

November 15-17

Readings:

"Moderns and Modernists at the Mid-Century," in *Native North American Art* (2015)
Peter Schjeldahl, "T.C. Cannon's Blazing Promise" (2019)

Suggested Readings:

Amy Adams, "Arctic and Inuit Photography" (2000)

Claire Sue Kidwell and Alan Velie, "Indian Aesthetics: Art and Expressive Culture" (2005)

Due Friday: Lecture Quizzes

Week 14 // Black and Latinx Artists at Midcentury

November 22

Readings:

Mark Godfrey, "Notes on Black Abstraction," in *Soul of a Nation: Art in the Age of Black Power* (2017)

"The Black Photographers Annual," in *Soul of a Nation: Art in the Age of Black Power* (2017)

"The Studio Museum in Harlem," in *Soul of a Nation: Art in the Age of Black Power* (2017)

C. Ondine Chavoya, "Pseudographic Cinema: Asco's No-Movies" (1998)

Suggested Readings:

Yxta Maya Murray, "Ming Smith's Pioneering Excavations of Black Femininity" (2020)

Lygia Clark and Yve-Alain Bois, "Nostalgia of the Body" (1994)

Nancy Kelker, "Mel Casas: Redefining America" (2013)

Due Friday: Lecture Quizzes

Week 15 // The Personal is Political: Feminist Art

November 29-December 1

Readings:

Lucy Lippard, "Activating Activist Art" (1984)

Yolanda M. López and Moira Roth, "Social Protest: Racism and Sexism" (1996)

Marjorie Kramer, "Some Thoughts on Feminist Art" (1971) (primary source)

Women Artists in Revolution, Witney Annual Protest Flyer (primary source)

Due Wednesday: Analysis Paper 3

Due Friday: Lecture Quizzes

Week 16 // We Wanted a Revolution: Women of Color Artists

December 6

Readings:

Stephanie Weissberg, "Ana Mendieta's Dialectics of Isolation," in *We Wanted a Revolution: Black Radical Women, 1965–85: A Sourcebook* (2017)

"Black Feminist Art," in *African-American Art* (2017)

Connie H. Choi, "Spiral, The Black Arts Movement, and Where We At Black Women Artists," in *We Wanted a Revolution: Black Radical Women, 1965–85: A Sourcebook* (2017)

Kay Brown, "'Where We At' Black Women Artists" (1971) (primary source)

Ana Mendieta, "Dialectics of Isolation" (1980) (primary source)

Suggested Readings:

Judy Baca, "Whose Monument Where" (1995)

Due Tuesday: Lecture Quiz

Finals Week // Exam 3

Final Exam: Wednesday, December 8, 9:45am-noon